Sorghum, eventually a major crop in the North, was introduced. Chaulmoogra oil became known and was used in the treatment of leprosy.

In painting, the Sung traditions, especially those which had arisen under the influence of Ch'an Buddhism, were continued in monasteries in the Yangtze Valley and the adjoining coast. Some secular artists among the scholars, too, in their disdain of things Mongol, attempted to maintain the Sung forms. There was also a reversion to T'ang styles. The Mongol conquest had a decided effect, however. Thanks to fairly close contact with the West, Persian art here and there left its mark. Due to their Buddhist proclivities, moreover, the Mongol rulers favored religious paintings of that faith. Especially noteworthy was the reintroduction of movement and color and the portrayal of scenes of everyday secular life. Horses provided favorite subjects, as did the festivities and diversions of the rich and the powerful. The so-called Northern School, with its more vigorous style, came to the fore. One of the greatest artists of the dynasty was Chao Meng-fu, a descendant of the founder of the Sung. He held high office at court and was noted as a painter of landscapes and of horses, men, and historical scenes.

Not only in painting but in ceramics changes were registered. Persian influences made themselves felt in the forms of vases and in ornamentation. Moreover, cloisonne, of Byzantine origin, now seems to have appeared for the first time. New Indian impulses were present in Buddhist iconography.

In literature the outstanding developments were in the drama and the novel. Acting was not new in China but had a long history in connection with worship, in the pantomimes and historical recitals associated with the ancestral rites of

antiquity, and in acrobatic performances stressing the use of weapons. There were jugglers, dancers, and simple plays as early as the Han, and the drama in several forms—comedies among them—was found in succeeding dynasties. The drama was also encouraged in the T'ang, nctably under that great imperial patron of the arts, Ming Huang, and scores of titles of plays have come down from the Sung. Now, however, the stage came to sudden flowering, and henceforth occupied a prominent place in Chinese life. As a favorite method of diversion of both rich and poor it has had a profound influence upon the Chinese mind, and the historical